

# Fragmented Bodies, Space, Time, and Identities in the Novels of Toni Morrison and Thomas Pynchon(トニ・モリソンとトマス・ピンチョンの小 説における断片化した身体、空間、時間、自己同一 性)

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## 論 文 内 容 の 要 旨

In the last few years, the representation of the city in the novels of Thomas Pynchon and Toni Morrison has been the focus of several scholarly works. Although they are already canonized in postmodern literature, and are two of the most prominent novelists of the past few decades, critics have not yet found a common basis on which to compare their novels. Because of Pynchon's position as a white male and his distinguished knowledge of theories of science, technology and communication, scholars tend to analyze his novels in the light of these highly technical contexts. On the other hand, Morrison, owing to her background as an African-American woman, has been considered as engaged in more specific sociopolitical issues than are other canonized postmodernists. In this study the discussion will focus on the representation in her novels of the interrelation between experiences of racial minorities and ascendant culture and how they present an insightful critique of governing institutions established on modern rationalism—which has provided a justification for the repression of racial minorities. In this respect, Pynchon shares a common outlook with Morrison, in that, as Brian Jarvis suggests, he propounds a neo-Weberian critique of the disenchantment of the world through the rationalization of economic activity and social life by dominant modern institutions. In fact, as Cyrus R. K. Patell points out, Pynchon is “far more interested in the

subjectivities of the disenfranchised than critics have generally been willing to recognize" (xviii). Thus, the two writers call into question the rationalizing and dehumanizing impact of the dominant culture. In this perspective, my study will compare representations of the city by the two novelists.

Thus the purpose of this study is to examine the contemporary American literary representation of the city and urban mentality in the novels of Pynchon and Morrison. (The term 'contemporary' is taken to refer to the late-twentieth century here.) In the discussion the metaphor of the flâneur will be employed, a device Walter Benjamin originally applied to his analysis of modern urbanity, presenting this figure as an observer, reader, and writer of the city. Accordingly, a discussion focused on the motif in the novels will be effective in investigating how the city is represented, how it is symbolized, perceived, and read in literary works. One can also find in the figure of the flâneur an interpenetration of the psychological and the material, of urban subjectivity and its experiences. It is this contemporary urban identity in literature that my study analyzes along with a consideration of the language used for representing the city. Ultimately, the flâneur proves to be a satisfactory metaphor for examining both the literary representation of the city and the urban mentality in these novels.

Another source this discussion will draw on in its analysis of the representation of the city is a perspective offered by Doreen Massey's idea of social geography. Her central arguments are that "space must be conceptualized integrally with time" (2) and that space should be understood as "constructed out of social relations, [ . . . ] social relations are never still; they are inherently dynamic" (2). She sums up her foundational position: "'The spatial' [ . . . ] can be seen as constructed out of the multiplicity of social relations across all spatial scales [ . . . ] It is a way of thinking in terms of the ever-shifting geometry of social / power relations, and it forces into view the real multiplicities of space-time" (4). In the examination of literary representations of urban geography, I will attend to spatiality as constructed in connection with temporality and social relations. On the basis of this perspective, the urban mentality is also considered as grounded on space-time and social / power relations.

Chapter I explores a series of discussions concerning the figure of the flâneur, namely, the micro-level urban perspective, and it outlines the crucial features of macro-level urban economies in modern and postmodern cities. In addition, the interaction between micro- and macro-level urban perspectives is examined.

In the first place, the original discussions about the figure of the flâneur proposed by Charles Baudelaire are introduced. The flâneur is a historical figure found in the metropolises of Europe in the nineteenth century, in the period of the development of grand boulevards and department stores. In his writings Baudelaire expressed the aesthetic possibilities and sensibility of modern, urban life by means of this stroller through the city streets. Benjamin, inheriting this motif from Baudelaire, employed it as a metaphor covering a range of epistemologies and scopes in his surrealist historiography of the city of

modernity. For Benjamin, the flâneur is not only a historical figure but also a metaphoric device to be used in analyzing the experiences of modern urbanity. It should be noted that studies of the past few decades have deployed this figure in order to examine the experiences of postmodern urbanity, even though it originated in the city of modernity.

Next, four macro-level urban political economies in contemporary cities are described: the modernist urban imagination, the modern industrial capitalist economy, the post-industrial economy, and the post-Fordist economy. Then the geographical features which have been influenced by these economies are briefly outlined. In addition, there is an exploration of the discussions of the flâneur and their relation to these macro-level urban structures. The flâneur is related to two conditions: consumer culture and modernist urban imagination. The influence of these two factors on the identity of the figure and how he reacts to their impact are examined. First, a series of changes to the flâneur's identity in relation to consumer culture will be explored. To begin with, Deborah Parsons argues that the absorbed and wandering figure of the earlier stage changes into the identity of a bourgeois "[d]etachment, self-assertion and control" (31). Then, Zygmunt Bauman expands this view of the flâneur as an embodiment of bourgeois mentality, giving it a new perspective which develops the motif into a metaphor of postmodern identity. Furthermore, he points out its problematic character with respect to morality. With these studies of the flâneur in relation to modern and postmodern consumer culture in mind, the following discussion will examine the psychological and moral reaction to the urban environment in the characters of the novels.

Then the clash between this figure and modernist urban imagination will be discussed. In contrast to discussions of the flâneurs which consider their character as modernist, with a bourgeois mentality, here the studies which regard the figure as a counter-force to the control of the modernist urban imagination will be explored. It will be made clear that on the one hand urbanites incline towards modernist and bourgeois detachment and control in order to secure a protective distance from the ever-changing variety of urban experience. However, on the other hand, they are disposed to resist and evade the management of the modernist urban imagination. On the basis of these studies which consider the flâneur as a force resistant to corporate control, the following chapters will examine how characters in the novels of Pynchon and Morrison react to rationalization and totalitarianism of dominant institutions.

Of these discussions on the flâneur, Bauman's study is particularly insightful in that it indicates the importance not only of the spatial but also the temporal aspect of the figure's experience as factors comprising its identity. In this light, what emerges as the ultimate problem is temporality in modern and postmodern cities. The pre-modernist, modernist, and postmodernist senses of time in terms of aesthetics will be outlined. My inquiry is into the features of temporality with regard to the four urban political economies on a macro-level perspective. Here it is found that three of the macro-level structures — modernist administrative imagination, post-industrial, and post-Fordist economies — are inclined to produce a sense of fragmentary and discontinuous time. Then a series of specific studies on

temporality in modernity and postmodernity are examined. James Donald's study is noteworthy in that he posits the possibility of agents who can resist the fragmentary temporality of the macro-level urban structure, retaining a sense of continuous time, memory and a tradition of the vernacular. On the other hand, it should be noted that there are no significant studies which argue for potential agents who can resist the influence of the post-industrial and post-Fordist economies with respect to the sense of time. Consequently, this examination of the influence of the macro-level urban structure on the micro-level experience of time leads to the question considered in the following chapters: how do Pynchon and Morrison make their characters react to the influence of urban economies in terms of temporality, and what kind of mentality arises out of these clashes?

Chapter II will explore the representation of the modern Western body in Pynchon's novel *V*. This chapter attempts to illustrate the relevance of those injurious aspects of modernity and their corporeal constituents in the representation of personal or collective violence in the novel. *V* diagnoses the problematic nature of modernity and how it infects the Western world with political, cultural, and social diseases. It consists of two narratives: one presents the chaos and violence of riots and international warfare from the outbreak of World War I to World War II, and the other depicts the languid urban life of a young American in New York City. In the discussion of the novel, the nature of the modern Western body in the description of modern violence will be examined. Although earlier accounts in New Criticism and post-structuralism inscribed the body as a discursive empty space, the materiality of the body is accepted and considered as important in my discussion.

First, the nature of the concept of the modern Western body is surveyed. This discussion gives weight to the significance of Protestantism in the nature of Western modernity. I will draw on Phillip Mellor and Chris Shilling's detailed study of the modern Protestant body. They show that Protestant bodies prioritize sight and the aural more than the tactile. Furthermore, the general argument that modern Western bodily forms lay special emphasis on sight is accepted. Thus, the predominance of the visual sense will be focused on as one of the problematic characteristics of the modern Western body.

Then various descriptions of personal and collective violence and its entailing representations of the modern body will be examined. I discuss how human beings are objectified through psychological and physical mechanization. The point this discussion attempts to demonstrate is that Pynchon elaborately presents one disease of modernity: the precedence of the visual and its reciprocal and circular relation to modern violence.

Chapter III examines the socio-geographical representations and perceptions of the city in Pynchon's *The Crying of Lot 49*. Over the past few decades, several studies have focused on the poetic and narrative device of metaphor and its use in the novel. Some of the most compelling have proposed that metaphor in this novel functions significantly as an imaginative means of comprehension (Newman 82, Cooper 154); a device to elude the

dichotomy between literal and metaphoric speech (Palmeri 979-99); and as a model of reality which “offers an alternative to the ‘either 1 or 0’ mode of knowledge that Pynchon rejects as inhuman” (Cooper 166). While this study accepts these observations about the constructive function of metaphor, there arises a question: does Pynchon presuppose only positive functions for metaphor, or if not, is there any negative faculty in his use of this poetics? Moreover, there is another problem which needs to be considered. Although studies have been made on the workings of metaphor in this novel, there is little discussion of the poetic and narrative device of metonymy, which the linguist Roman Jakobson considered as one of the basic axes, along with metaphor, of the entire linguistic field. In this study, both these poetic devices, metaphor and metonymy, will be given equal importance and their uses in the novel examined and compared. In addition, the potentially negative aspect of the function of metaphor will be observed.

As was recognized by the best early criticism of the novel, published in the 1960s, the protagonist Oedipa's identity evolves as a reader of signs and texts. Critics such as Joseph Slade, Tony Tanner, and Richard Poirier argue that Oedipa is caught in the overwhelming flow of information including polarities of totalitarian order and anarchic chaos, absolute certainty and radical uncertainty. They posit that she attempts to find a meaningful order in the random and indeterminate world appearing to her as an illegible text. On the basis of these discussions, this study sees her as a *flâneur* who is a reader of the contemporary city. In this chapter I examine her use of poetics, of metaphor and metonymy, in her act of reading the urban landscape, the spatiality and temporality of the geography that she explores. I further analyze the socio-geographical representations by focusing on the interaction between macro- and micro-level urban perspectives. How the macro-level urban economies influence the micro-level experiences of the *flâneur* and how the latter reacts to the impacts of the former will also be observed. These examinations of the interaction between geography and the *flâneur* will make clear the thematic depth presented in her linguistic perception of environment through metaphor and metonymy.

Oedipa is a reader not only of a series of texts — a will, a Jacobean tragedy, a stamp collection, and historical texts on an underground mailing system — but also of the urban landscape which she wanders around during her search for tangible clues to the existence of a mysterious organization, Tristero. What is paralleled in the novel is the illegibility of both texts and spatial perceptions. The sense of disorientation resulting from futile interpretations can be described in terms of the peculiarities of postmodernity. The difficulty of sorting an overflow of information into a unified order is understood as information overload, one of the characteristically postmodern conditions. The labyrinthine spatial perception can be described by Frederic Jameson's idea of postmodern hyperspace, that is, the contemporary sense of disorientation in the heightened complexity of economic, social, and communication systems. Besides, in a city founded on modernist administrative imagination and flexible accumulation of capital, one experiences an attenuation of historicity and physicality. Human bodies are alienated and disoriented in excessively unnatural and inorganic spaces engendered by the

rationalizing processes of modernist urban imagination. Furthermore, the rapid development and re-construction of urban spaces point to a loss of the historical, local identity. Oedipa attempts to impose a meaningful order on the illegible texts and the landscape. Here the significance of her efforts to interpret the environment through a series of metaphoric perceptions is examined. It is made clear that her metaphoric cognition has two crucially important characteristics: a capacity to provide an imaginative comprehension of reality through analogy and juxtaposition, and an imposition of abstract meaning distanced from specific physical reality. She has been privileging metaphoric perception in the earlier stages of her quest. However, her close interaction with an old sailor in the inner city of San Francisco brings about a change in her use of language. She comes to pay attention to a reality based on metonymic perception, which allows her to accept and respect a more specific material reality than that perceived by means of metaphor. Pynchon seems to suggest that metonymy is appropriate in expressing a respect for the peculiarity of individuals, which should not be abstracted. Through metonymic language, Oedipa realizes a new reality which she has been unable to access: the reality of the heterogeneous and unassimilated, the social, political, and sexual minorities of American society. Thus, she leaves the world where individual bodies and memories are mitigated and repressed under the management of modernist urban imagination and flexible accumulation. She finally finds a new reality in which they are not abstracted or excluded.

Chapter IV considers the significance of a change to the narrator's mentality in terms of urbanity in Morrison's *Jazz*. At the end of the novel the narrator acknowledges her own unreliability: "[i]t was loving the City that distracted me and gave me ideas. Made me think I could speak its loud voice and make that sound sound human. I missed the people altogether" (220). With these words she attributes her failure of narration to the influence of the City, namely, Harlem, where the novel is set. Thus, it seems reasonable to suppose that this impact of urbanity is one of the important factors which comprise the narrator's identity. However, only a few attempts have so far been made at examining the relation between the narrator and urbanity, although previous scholarly work has identified the peculiar characteristics of the narration as a central concern of *Jazz*.

This chapter will analyze the influence of urbanity on the narrator's identity in terms of spatiality and temporality. Attention is also paid to the significance of the narrator's psychological change and growth in the closing pages of the novel. In order to explain this process, I draw on George Herbert Mead's theory of communication. Mead argues that communication mediated by vocal gesture enables individuals to be creative and social. Through this kind of communication, a self internalizes the other's attitudes, selecting and assessing their significance. Here, a self takes the role of the other and sees himself from new perspectives. In this process of modification and restructuring of a self a sense of novelty and sociality arises. In the light of this theory, what is to be argued is that the narrator undergoes a change from a mentality of isolation, solipsism, and determinism

engendered by urban spatiality and temporality into a more social and creative identity.

At the outset of the novel, the narrator keeps a detached, authoritative, and panoptic viewpoint, which can be understood as that of a modern bourgeois flâneur. At the same time she lives with an ephemeral sense of time, which results from her fascination with the vivid and sensational images of commodity culture in the city of Harlem. Thus at first her sociality, placed in the spatiality and temporality of the city, has been limited. Her restricted sociality leads her to lapse into a determinism, solipsism, individualism, which prevent her from having a deeper understanding of the tragedy of her characters. However, she eventually recognizes the limitations of her own panoptic and voyeuristic, urban perception and thereafter she revises her own attitude, seeking for a new identity. In the light of Mead's theory of communication, it is presumed that here the narrator seems to expand her sociality through communication based on vocal gesture. As a result it is made clear that the two aspects of orality, the vocal gesture in the novel, has enabled her to overcome the restrictions of sociality. One is the narrator's vernacular voice through which she reflects on what she has said and reassesses her own speech, perception, and selfhood. The other is the narrative structure of the novel which is based on the African-American musical form of jazz and the oral aesthetic of call and response. Occasionally, the characters take over the part of solos, singing their memories in their own voices, including matter unknown to the narrator. By means of this performative narration through vocal gesture, the narrator expands her sociality in both temporal and spatial perspectives. After her psychological growth, the urban geography and landscape presented in the novel also undergoes a change. She then seeks to retain a wholesome spiritual connection to the 'ancestor', that is, the African-American traditions and personal and collective memories. Moreover, she discovers the importance of African-American communal culture, and revises her inclination towards detachment and individualism. Thus, although at the outset of the novel the City was presented as a glittering commodity spectacle of volatility and ahistoricity, in the book's final pages the urban landscape seems to incorporate the narrator's newly gained connection to her ancestry and communal culture.

Chapter V analyzes Pynchon's imaginative geography in *Vineland*, which is grounded in the form of magic realism. Here the structure of the novel is examined by focusing on the representation of geography. Klaus R. Scherpe posits the problem of the narratability of the city in literature in his paper "Nonstop to Nowhere City: Changes in the Symbolization, Perception, and Semiotics of the City in the Literature of Modernity" (1993). He argues that contemporary urban narratives are moving away from the introduction of a unified "symbolic order into the domain of the city that could establish parameters for the course of the novel's narrative" (138) as that this is done by the "subject of epic form" (138). This then leads toward a description of the structure of the city, which is enacted by the interaction of social conditions and the imaginary potential of urban experiences. Scherpe's comment can be applied to a feature of Thomas Pynchon's *Vineland*. According to Susan Strehle, the novel has



been criticized for a thorough lack of “design and coherence” (101). She introduces Brad Leithauser's argument that *Vineland* “is a loosely packed grab bag of a book” (101), and Edward Mendelson's comment that the book “is not nearly as coherent as Pynchon's earlier novels” (101). This lack of order and coherence in the novel can be understood in the light of the following comment by Scherpe: “a structural interplay of social condition and imaginary potential [in contemporary urban narratives] cannot [ . . . ] be seen as ‘unity’” (144). He observes that the new mode of urban narrative has lost its traditional coherence based on “meaning-filled *symbolization*, [and] regulated *perception*” (138). The plot of *Vineland* is connected and put forward through a series of random incidents, encounters, and casual flashbacks made from the recollections of the characters. Accordingly, the novel is not based on the traditional mode of coherence imposed by the logical relation of cause and effect and a linear progress of time. Besides, the focalizers in the narrative are multiple, alternating frequently. This suggests, in Scherpe's sense, the loss of regulated perception, that is, a fragmentation and multiplication of perception in narrative. Symbolization in the novel also endorses Scherpe's argument, as it refuses absolute symbolic fixations. The narrative is not based on any order which readers are accustomed to, such as a single and linear narrative line or the “principles of unity and economy, the full working-out of implications inherent in a single situation” (Strehle 101). This problem of order and coherence in *Vineland*'s narrative points to a tendency in its criticism which finds a sense of coherence in the structure of the novel, namely, the interplay between the social relationships and the imaginary potentials of human experiences.

This discussion will draw on a perspective offered by Massey's idea of social geography. In this light, I examine the networks of social and power relations and temporalities involved with them in the novel. Here, the notion of time which Ricardo J. Quinones describes forms the basis of the argument. Quinones regards a sense of time as revealed through the degree of coherence and continuity that one finds in a range of human experiences such as “history, the ethical, marriage and children, fame and commitment to the state” (33). Thus, temporality is analyzed by considering to what extent the characters find continuity in a range of human allegiances. Consequently, focusing on the representations of social and political networks and the characters' mentality in relation to a sense of time, the structural representations of geography in the novel are examined.

In discussing the social geography in the novel, Michel de Certeau's ideas presented in *The Practice of Everyday Life* (1984) will also be useful. He posits that there are two mapping forces opposed to each other in the city: the rationalizing and administrative power of dominant social institutions and the actual practices of the urbanites who resist management by the former. Technocratic administrative organizations seek to transform the city into a rational, ordered, and transparent space. On the contrary, the urbanites, resisting administrative control, attempt to conserve an urban space that is opaque and miscellaneous.

De Certeau's study will orient this paper to examine a theme presented through Pynchon's imaginative topography in *Vineland*. Whereas Pynchon presents the spaces outside *Vineland* as

under the ubiquitous control and surveillance of the corporate power, the County is featured as a shelter for various social outcasts. He clearly posits a sharp contrast in temporality between the two areas: the former is fragmentary, dominated by a modernist administrative imagination and postmodern overload of visual images, and the latter is consistent and continuous as it escapes total management by the state force. He further delineates the influence of the two types of temporalities on the inhabitants of these areas. Some crucial features of these temporalities derived from the difference of geographies will be examined.

The comparative observations of geographical structure in the novel have led to the conclusion that Pynchon criticizes contemporary discontinuous temporality, that is, time spliced into a series of individual episodes without the past and without consequences, which renders human relations fragmentary. It is shown that this impedes the construction of lasting social relations based on mutual obligations and commitments. On the other hand, Pynchon seems to suggest, through the representation of Vineland County, that a continuous sense of time is necessary for the realization of retributive justice and moral sentiments. The continuous and consistent temporality, which is a countering force to governmental management, makes a sharp contrast with administrative time constituted by a series of fragmentary presents.

The examination of urban temporality on both the micro- and macro-level perspectives in the novels of Pynchon and Morrison leads me to the conclusion that both writers problematize the fragmentary sense of time in contemporary cities and its harmful effects on the morals of human beings. Commentators such as Quinones and Bauman attach importance to a continuous and consistent sense of time since it activates moral impulses such as responsibility for and commitment to the Other. In the novels of Pynchon and Morrison, a fragmented sense of time makes human relationships all the more volatile and unreliable. Both writers seem to suggest the necessity of a shelter from the influence of fragmentary temporality forced by dominant institutions in order to realize human relations based on mutual care and obligation in contemporary cities. Also important is the fact that, in *The Crying of Lot 49* and *Jazz*, the characters and the narrator eventually achieve a continuous sense of time through their own peculiar language, metonymic perception, and orality. Therefore, Pynchon and Morrison posit a possibility of language as agency in their novels of the city.

Another point made clear is that Pynchon and Morrison foreground and deconstruct the focalizer's viewpoint biased by a modernist mentality. Both Pynchon and Morrison criticize the narrator's or focalizer's inclination towards detachment, isolation, and the solipsism of the modernist bourgeois mentality in their city novels. *The Crying of Lot 49* depicts its culture critically as closed, stagnated, and narcissistic. Oedipa is an embodiment of this identity at the outset of her quest; however, afterwards, she undergoes a change through a new type of linguistic perception. At first she seeks to impose an imaginative pattern on the otherwise illegible reality. It is made clear that this metaphoric perception is positive in that it seeks

to comprehend unknown reality through analogy and parallel, but on the other hand it detaches the seer from material reality. The bourgeois mentality tends to privilege metaphoric perception, because of its inclination towards detachment from and an abstraction of physical reality. In contrast, the metonymic perception is based on contiguity and is suited for the presentation of a respect for the specific material reality. Oedipa comes to discover the significance of the reality perceived through metonymic language, which she had formerly made light of. Metonymic perception leads her to recognize a reality which she had not known to exist — the material reality of the people of an underclass, of racial and sexual minorities, and political extremists. The revision of her privileging of metaphoric cognition enables her to overcome the detachment of the modernist bourgeois ethos and gives her an access to the reality of the Other.

Similarly, the narrator in Morrison's *Jazz* grows out of a debilitating mentality towards the final pages of the novel. The narrator at the outset retains a totalizing, panoptic, and authoritative viewpoint, but eventually seeks for another identity after recognizing the limitations of her perspective. The modernist bourgeois mentality allows her a limited range of sociality in both the spatial and temporal aspects. She broadens her sociality through communication based on vocal gestures, that is, the oral tradition of African-American culture. She finally gains a wholesome connection to African-American ancestry and communal culture, which leads her to attain a new subjectivity which can be found and formed in relationship with others. Thus, her identity changes from a detached, authoritative, middle-class one to a selfhood which is established in relation to others.

Pynchon problematizes a mentality which takes over some features of modern bourgeois identity in *Vineland*. In Chapter V it is made clear that Frenesi is an embodiment of postmodern adiaphorization, are which Bauman had posited as a problematic characteristic of the postmodern mentality. Given that Bauman regards the flâneur of the modern city as a metaphor for a postmodern identity, Frenesi's postmodern adiaphorization can be considered as a derivation from the modernist bourgeois mentality. It is obvious that the postmodern identity which Bauman proposes takes over the detached and voyeuristic attitude of the modern flâneur. Frenesi's detachment and attraction to transcendence can be seen as inheriting the modernist bourgeois mentality. Thus, Pynchon indicates the legacy of that problematic mentality in the postmodern world.

What is important is that both Pynchon and Morrison find possibilities to overcome the restrictions of modernist bourgeois mentality by valuing and adopting the culture of the Other. Pynchon consistently in his novels suggests that the dominant, male-oriented, Western culture should accept the heterogeneousness of racial, sexual, political minorities in American society in order to resolve political injustices and homogenized stagnation in the dominant culture. Besides, Morrison suggests that African-American culture and aesthetics can form a new identity, which makes a sharp contrast to modernist selfhood. In the African-American sense, selfhood should be achieved in balanced and harmonious relationships with others. Thus, African-American mentality is radically different from the detachment and

individualism of the modernist bourgeois condition.

The third point of the conclusion is that both writers make us perceive how our epistemologies, our systems of understanding, influence and construct ontology, the nature of a way of life, by presenting how the lives and identity of the characters are determined by systems of perception that lie beyond their influence. Both writers present epistemologies as shifting and fluid in their novels. In consequence, ontology, along with its epistemologies, is also changing and multiple. Thus, for the two writers, reality is always being unfixed, revised, and contested. Through the examination of the flâneur in the novels of the city, I have analyzed the perceptions of narrators and focalizers. In the novels of both writers, the narrators or focalizers undergo a psychological growth by recognizing the restriction of their perspectives and thus gain new modes of perception. The change in their perspectives makes their sense of reality different from that of previous states. It is important that both Pynchon and Morrison attribute the renewal of the individuals' epistemologies to a change in their language. The two novelists celebrate the significance of language which allows for the endless possibilities of encounter with a new view of the world, that is to say, an ongoing process for the formation of relationships with others.

## 論文審査結果の要旨

本論文は、20世紀後半のアメリカ・ポストモダニズム文学を代表する作家であるトニ・モリソン (Toni Morrison) とトマス・ピンチョン (Thomas Pynchon) の小説が、19世紀以来の現代都市文明の変容の中で、いかなる意義を持っているかを明らかにしようと試みたものである。ピンチョンとモリソンはポストモダニズム文学を代表する主要作家とみなされているが、両者の文学に共通する問題について詳細な検討を行った先行研究はきわめて不十分である。論者は、現代都市文化の特性との関わりという点で、両者に重要な共通性を認め、それを追求することによって、彼らの文学が現代都市文化の中で持つ意義を明らかにすることをめざした。

本研究において論者が手がかりとしたのは、ベンヤミン (Walter Benjamin) が論じた「フラヌール」(flâneur 遊歩者) の概念である。現代都市を漂流するフラヌールはボードレール (Charles Baudlaire) から始まっている。19世紀中葉は現代の都市文化が成立した時代であるが、それは同時に、大通り (boulevard) や百貨店 (department store) に象徴されるように、合理主義と管理主義による支配の確立を意味していた。本来、都市というものは重層的・複層的であって、監視の目の行き届かない部分を必ず内包する空間である。しかし、現代の都市は合理主義の下に徹底した機能性と透明性を追求した空間として認識されている。ル・コルビジエ (Édouard Le Corbusier) の建築はモダニズム都市空間を典型的に表出するものであった。こうした空間の中でのフラヌールは、群衆から超越した優位にあり、都市の全体を俯瞰する監視者としての立場にある。別な言い方をすれば、それは、複雑で重層的な都市空間を、直線的な歴史性と合目的性によって、完全に把握し、理解しようというモダニズムの幻想の体現者であるとも考えられる。しかし、20世紀後半の時代に入ると、こうしたベンサム (Jeremy Bentham) 的な汎環境視的空間 (panoptic space) としての都市はもはや存在しない。モダニズム以後の時代、すなわちポストモダニズム時代の都市にあつては、画一的・大量生産的経済システムであるフォー

ド主義 (Fordism) に替わって、多種多様な商品がごく短期間でめまぐるしく交替し、消費され、情報が細分化され精緻化されるポスト・フォード主義 (post-Fordism) が支配的経済システムとなっている。そこでは合理主義の幻想が崩壊し、統一性と一貫性ではなく、あらゆる面での断片化が進行する。人間の肉体も、歴史も、空間も切り刻まれた断片となり、個々のつながりを失っている。ピンチョンの小説『競売ナンバー 49の叫び』(*The Crying of Lot 49*) の登場人物ムーチョ (Mucho) が、中古車販売業によって精神的に追いつめられているのはその典型的な状況である。最新モデルとはわずかに異なるだけの中古車が次々に下取りされて販売され、それがはてしなく繰り返される。これはポスト・フォード主義経済の最前線の状況であり、それが人間性を蚕食していく過程の表現である。一方では、こうした断片化のゆえに、政治的権力構造それ自体は不可視となり、組織権力による都市の支配はいつそう容易になって、都市住民はこの見えざる権力の支配の中に深く捕らわれるようになる。個人の肉体もまた、こうした都市システムの中で断片化されて、機械化されている。ポストモダニズムの都市の中に置かれたフラヌールは、合理的・合目的的に設計され、あらゆるものが透視可能であった空間ではなく、すべてが断片化されて意味を喪失した世界に投げ出されているのである。

本論文の第1章では、上記のようなボードレール以来のフラヌール表象の変遷が歴史的に追跡されている。フラヌールは、合理主義的世界観を象徴する優位の立場から、一見して無目的な、めまぐるしく変転しつつも前進も後退もない世界の無力な傍観者となっていく。その変容は、19世紀中葉から20世紀後半に至る約一世紀の間に現代都市という、ポストモダニズム空間が生まれる過程と一致している。本論文では、ベンヤミンのみならず、ド・セルトー (Michel de Certeau)、バウマン (Zygmunt Bauman) らの議論を参照しながら、ポストモダニズムのシステムがいかなる本質を有しているかが明らかにされ、理論的な整理が行われている。論者は、現代文学批評が学際的に拡大し、社会学、経済学、さらに地理学をも包括する野心的な文化批評となっている現状を十分に把握している。このことは、本研究が現代文学批評の最先端にあることを示すものである。

第2章以下では、第1章で明らかにされたポストモダニズム都市の状況を基礎として、ピンチョンとモリソンの作品において、現代アメリカ都市文化がどのように文学的表現を得ているかが検討されている。

第2章で扱われるのは、ピンチョンの長編小説『V.』(V.) である。論者は、この小説の中で、特に視覚が特権的地位を与えられていることに注目している。現代都市文明においては、触覚や聴覚ではなく、目に見えるものが重視されるが、それは人物や事物の内実ではなく、外殻が重視されることを意味する。たとえば、観光旅行などが、このような視覚の優位性の典型例である。観光客は、ベデカー (Baedeker) 社の旅行案内書を眺めるのとほとんど変わらない感覚で、さまざまな空間を移動する。歴史や人間の内面に入り込むことはない。この小説の中で整形外科医シェーンメイカー (Schoenmaker) が行う美容整形手術もまた、視覚の優位性という点で、同じ根に発するものである。人間の肉体は単なる物質と化して断片化されていく。視覚の優位が最も過剰に機能するのは、歴史の中をさまざまに変容しながら漂流する女性V.の肉体においてである。彼女の肉体は美しい宝石に置き換えられていく。論者の独創的な着眼点は、V.の肉体の視覚表現が、イギリス・ルネサンス期文学の装飾的修辞表現法の一つ「ブレイゾン」(blazon) によって説明されうることにある。現代アメリカ文学の研究にこのような視点を導入したことは、モダニズム、ポストモダニズムの文化的諸問題が、西欧近代における「肉体」の文化史に深く関わっていることを示唆するものであり、重要な研究成果であると言える。

第3章ではピンチョンの小説『競売ナンバー 49の叫び』(*The Crying of Lot 49*) を題材として、現代都市文明と個人との問題が追求されている。インヴェラリティ (Inverarity) という富豪からその遺言執行人に指名された平凡な主婦エディパ・マース (Oedipa Maas) の遍歴は、現代都市文明の錯綜した

実相を暴露するとともに、そこからの人間の再生の可能性を示唆している。ポストモダニズムの都市は、連関を断ち切れ断片化した時空であり、個人との関わりを拒絶するものである。この小説に描かれる架空都市サン・ナルシソ (San Narciso) は、急速な生産と消費のサイクルが支配するポスト・フォード主義と情報の過多によってかえって全体像を見失ってしまった情報化社会の象徴である。しかしながら、エディパはそのシステムから外れていると思われる地下郵便組織トライステロ (Tristero) の探索を通じて、失われた時間と空間の感覚を回復していく。最終的には、社会的、性的、人種的少数者と実際に接触することが、ポストモダニズムの都市空間の変容をもたらす可能性が示唆されている。

第4章は、トニ・モリソンの小説『ジャズ』(Jazz) を扱っている。ここで問題となるのは、この小説のかなり特異な語り手である。女性と思われるこの語り手の語り方、登場人物に対する接し方の変化が、ポストモダニズム時代のアイデンティティーとの関係で興味深い。彼女は小説の最初の方では、超越的視点、いわばベンサム的パノプティコンの位置から登場人物たちを俯瞰している。ある意味では伝統的な小説の「全知の語り手」(Omniscient Narrator) と同じ機能を持っているとも考えられるが、ポストモダニズム小説の中では、このような全知の視点は、モダニズム的合理主義とブルジョア権力構造の表現として捉えられるべきである。しかし、彼女は、最終的には都市生活者の内面に深く入り込み、彼らと共感することに自己の立場を見いだす。彼らは北部の都市に住む黒人たちであるが、南部での過去の暴力と悲劇に向き合い、歴史性を回復することで、新たな融和と融合の可能性を見いだす。400年前の奴隷としての強制移住以来の歴史が、ジャズという音楽の中で共有され、時間と空間の連関が確認されるのである。

第5章は再びピンチョンの小説が扱われる。『ヴァインランド』(Vineland) は、断片化され、時間性・歴史性を喪失した現代都市空間に対する批判をテーマとする小説である。高度にシステム化された現代の都市においては、すべてが透明で均質なものでなければならない。それは支配権力の側にとってはきわめて好都合な空間である。一方で、都市の住民は、人間性の維持あるいは回復のために、同じ空間を可能な限り不透明で雑多なものにすることを志向する。この小説は巨大化した現代社会システムの非人間化の作用を克明に描出し、一方では、それに対立するものとしての架空空間ヴァインランド郡が提出される。その中で、ド・セルトーの都市論に提示されているような、社会地理学的葛藤が展開することになる。断片化されて意味を喪失した時空は、ポストモダニズム的無関心主義 (adiaphorism) を生み出す。アメリカ原住民の「亡霊」や日本の忍術の継承者である登場人物DL (DL) を通して、時間性・歴史性、さらに道徳性が回復されるのである。

以上のように、本論文は現代アメリカの作家モリソンとピンチョンを扱ったものであるが、そこに内包される意義は単なる作家論にとどまらない。フラヌール表象の変遷を通じて解明されているのは、ポストモダニズムという時代の本質である。身体、空間、時間との有機的連関を喪失したのがこの時代であり、そこには不可視化された権力構造が隙間無く張りめぐらされ、個人のアイデンティティーを脅かしている。システムからの脱落者である少数者との関わり、アメリカ黒人の歴史の認識による歴史性・時間性の回復を通じて、個人からそのアイデンティティーを剥奪しようとする権力に対抗することが、モリソンとピンチョンの小説の究極的なメッセージであるのならば、そこには現代アメリカ都市文学の文化的意義が明らかにされていると言える。本論文が、アメリカ黒人史のみならず、ルネサンス期に始まる西欧近代の文化的諸問題、とくに個人と近代社会システムとの関係が文学作品の中でいかなる表現を得ているのかを探求するという、巨大な研究のための多数の、重要な手がかりを提供しており、その序説となっていることは疑いないところである。

よって本論文の提出者は、博士(文学)の学位を授与されるのに十分な資格を有するものと認められる。